

Mel Bay Presents

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# Mariachi Violin Transcriptions

*Arranged by Laura Sobrino*



MEL BAY PUBLICATIONS, INC., #4 INDUSTRIAL DRIVE, PACIFIC, MO 63069





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# La culebra

♩=100-112

Fuentes-Vargas/trans. Laura Garcíacano Sobrino

The musical score is for the piece "La culebra" and is arranged for Violin 1, Violin 2, Guitar, and Bass. The tempo is marked as ♩=100-112. The score is divided into three systems, each containing four staves. The first system shows the initial entry of the instruments. Violin 1 and Violin 2 enter with a melody marked *f* (forte). The Guitar and Bass enter with a rhythmic accompaniment marked *ff* (fortissimo). The second system continues the melody and accompaniment, with the Guitar and Bass marked *ff* and *C* (C major). The third system continues the melody and accompaniment, with the Guitar and Bass marked *ff* and *G7* (G dominant seventh). The score includes various musical notations such as notes, rests, and dynamic markings.

Violin 1

Violin 2

Guitar

Bass

3

Vln. 1

Vln. 2

Gtr.

Bass

6

Vln. 1

Vln. 2

Gtr.

Bass



9

Vln. 1

Vln. 2

Gtr.

Bass

C G7 C D7 G D7

12

Vln. 1

Vln. 2

Gtr.

Bass

G D7 G D7 G D7

15

Vln. 1

Vln. 2

Gtr.

Bass

G D7 G D7 G D7



18

Vln. 1

Vln. 2

Gtr.

Bass

Chord progression: G, D7, G, D7, G, D7

22

Vln. 1

Vln. 2

Gtr.

Bass

Chord progression: G, D7, G, D7, G, D7

25

Vln. 1

Vln. 2

Gtr.

Bass

Chord progression: G, D7, G, G7, C, G7



28

Vln. 1

Vln. 2

Gtr.

Bass

C G7 C G7 C G7

31

Vln. 1

Vln. 2

Gtr.

Bass

C G7 C G7 C G7

34

Vln. 1

Vln. 2

Gtr.

Bass

C G7 C G7 C



37

Vln. 1

Vln. 2

Gtr.

Bass

Am E7 Am

Measures 37-39. Vln. 1 and 2 play eighth-note patterns with accents. Gtr. plays eighth-note patterns with chords Am, E7, and Am. Bass plays a steady eighth-note line.

40

Vln. 1

Vln. 2

Gtr.

Bass

E7 Am E7 Am E7 Am E7

1. 2.

Measures 40-43. Vln. 1 and 2 play eighth-note patterns with a first and second ending. Gtr. plays eighth-note patterns with chords E7, Am, E7, Am, E7, Am, E7. Bass plays a steady eighth-note line.

44

Vln. 1

Vln. 2

Gtr.

Bass

Am E7 Am E7 Am G7 C G7

Measures 44-47. Vln. 1 and 2 play eighth-note patterns with accents. Gtr. plays eighth-note patterns with chords Am, E7, Am, E7, Am, G7, C, G7. Bass plays a steady eighth-note line.



48

Vln. 1

Vln. 2

Gtr.

Bass

C G7 C G7 C G7

51

Vln. 1

Vln. 2

Gtr.

Bass

C G7 C G7 C G7

*p* *mp*

54

Vln. 1

Vln. 2

Gtr.

Bass

*mf* *f*

C G7 C G7 C



# El llano grande

P.D./arr. Laura Garcíacano Sobrino

$\text{♩} = 116-120$

Violin

Guitar

Bass

D A7 D

Vln.

Gtr.

Bass

A7 D

1. 2.

Vln.

Gtr.

Bass

A E7 A

V

Vln.

Gtr.

Bass

E7 A

1.

18

2.

Vln.

Gtr.

Bass

A

D

A7

22

Vln.

Gtr.

Bass

D

A7

26

Vln.

Gtr.

Bass

D

D7

G

D7

30

Vln.

Gtr.

Bass

G

D7



34

1. V

2. V

Vln.

Gtr.

Bass

G G C

38

Vln.

Gtr.

Bass

G7 C G7

43

1. V

2.

Vln.

Gtr.

Bass

C C G

47

V

Vln.

Gtr.

Bass

D7 G D7

52

1. V

2.

Vln.

Gtr.

Bass

G G D

Detailed description: This system contains measures 52 through 55. The Violin (Vln.) part begins with a first ending (1.) marked with a 'V' (vibrato) and a repeat sign. The second ending (2.) follows. The Guitar (Gtr.) and Bass parts are in a key of D major (two sharps). The guitar part has a first ending and a second ending. The Bass part has a first ending and a second ending. Chords G, G, and D are indicated below the guitar staff.

56

Vln.

Gtr.

Bass

A7 D D

Detailed description: This system contains measures 56 through 59. The Violin (Vln.) part has a first ending and a second ending. The Guitar (Gtr.) and Bass parts are in a key of D major (two sharps). The guitar part has a first ending and a second ending. The Bass part has a first ending and a second ending. Chords A7, D, and D are indicated below the guitar staff.



# El riflero

$\text{♩} = 138-144$

son jaliscience/arr. Laura Garciacano Sobrino

Violin 1

Violin 2

Guitar

Bass

The first system of music for 'El riflero' features four staves: Violin 1, Violin 2, Guitar, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The Violin parts play a melodic line with eighth and sixteenth notes. The Guitar part has a whole rest in the first measure, followed by eighth-note patterns in the second and third measures, with a 'G' chord marking above the first measure of the second system and a 'D7' chord marking above the first measure of the third system. The Bass part follows a similar rhythmic pattern with eighth notes.

5

Vln. 1

Vln.

Gtr.

Bass

The second system of music continues the piece, starting at measure 5. It includes staves for Violin 1, Violin 2, Guitar, and Bass. The Violin parts continue their melodic lines. The Guitar part has a 'D7' chord marking above the first measure of the third system. The Bass part continues its rhythmic accompaniment.

8

Vln. 1

Vln.

Gtr.

Bass

The third system of music starts at measure 8. It includes staves for Violin 1, Violin 2, Guitar, and Bass. The Violin parts continue their melodic lines. The Guitar part has 'G' and 'A7' chord markings above the first and second measures of the third system, respectively. The Bass part continues its rhythmic accompaniment.

11

Vln. 1

Vln.

Gtr.

Bass

D

A7

14

Vln. 1

Vln.

Gtr.

Bass

D

17

Vln. 1

Vln.

Gtr.

Bass

G

D7



20

Vln. 1

Vln.

Gtr. G D7

Bass

24

Vln. 1

Vln.

Gtr. G A7 D A7

Bass

28

Vln. 1

Vln.

Gtr. A7 D A7

Bass

32

Vln. 1

Vln.

Gtr.

Bass

D C G

35

Vln. 1

Vln.

Gtr.

Bass

Am7 D7 C G

39

Vln. 1

Vln.

Gtr.

Bass

D7 G A7 D



43

Vln. 1

Vln.

Gtr.

Bass

A7 D A7 D

Measures 43-46: Vln. 1 and Vln. play eighth notes. Gtr. plays a rhythmic pattern with A7 and D chords. Bass plays a simple bass line.

47

Vln. 1

Vln.

Gtr.

Bass

A7 D G

Measures 47-50: Vln. 1 and Vln. play eighth notes. Gtr. plays a rhythmic pattern with A7, D, and G chords. Bass plays a simple bass line.

51

Vln. 1

Vln.

Gtr.

Bass

D7 G

Measures 51-54: Vln. 1 and Vln. play eighth notes. Gtr. plays a rhythmic pattern with D7 and G chords. Bass plays a simple bass line.

55

Vln. 1

Vln.

Gtr. D7 G A7

Bass

Measures 55-57. Vln. 1 and Vln. play eighth-note patterns. Gtr. plays chords D7, G, and A7. Bass plays a simple line.

58

Vln. 1

Vln.

Gtr. D

Bass

Measures 58-60. Vln. 1 and Vln. play eighth-note patterns. Gtr. plays a continuous eighth-note pattern with a D chord. Bass plays a simple line.

61

Vln. 1

Vln.

Gtr. A7

Bass

Measures 61-63. Vln. 1 and Vln. play eighth-note patterns. Gtr. plays a continuous eighth-note pattern with an A7 chord. Bass plays a simple line.



64

Vln. 1

Vln.

Gtr. D G

Bass

67

Vln. 1

Vln.

Gtr. D7 G

Bass

71

Vln. 1

Vln.

Gtr.

Bass

*fast bow roll*

*fast bow roll*

G

# Jarabe la botella

P.D./arr. Laura Garcíacano Sobrino

$\text{♩} = 108-116$

Violin 1

Violin 2

Guitar

Bass

5

1. 2.

Vln. 1

Vln. 2

Gtr.

Bass

10

Vln. 1

Vln. 2

Gtr.

Bass

The musical score is for the piece "Jarabe la botella" in 6/8 time, with a tempo of 108-116 beats per minute. The key signature has two sharps (F# and C#). The score is arranged for Violin 1, Violin 2, Guitar, and Bass. The first system (measures 1-4) shows the Violin 1 and 2 parts with a repeat sign and a first ending. The Guitar part has a rhythmic pattern with chords A7 and D. The Bass part has a simple bass line. The second system (measures 5-8) continues the Violin 1 and 2 parts with a second ending. The Guitar part has a rhythmic pattern with chords A7 and D. The Bass part has a simple bass line. The third system (measures 9-12) shows the Violin 1 and 2 parts with a repeat sign and a first ending. The Guitar part has a rhythmic pattern with chords D and A7. The Bass part has a simple bass line.



15

Vln. 1

Vln. 2

Gtr.

Bass

D A7 D

Detailed description: This system contains measures 15 through 19. Vln. 1 and Vln. 2 play eighth-note patterns. Vln. 1 starts with a quarter rest in measure 15, then plays eighth notes. Vln. 2 plays eighth notes throughout. Gtr. plays a D chord in measure 15, an A7 chord in measure 16, and a D chord in measure 17, followed by quarter notes in measures 18 and 19. Bass plays eighth notes in measures 15 and 16, then quarter notes in measures 17, 18, and 19.

20

Vln. 1

Vln. 2

Gtr.

Bass

V D

Detailed description: This system contains measures 20 through 24. Vln. 1 and Vln. 2 play eighth-note patterns. Vln. 1 has a quarter rest in measure 20, then plays eighth notes. Vln. 2 plays eighth notes throughout. Gtr. plays a D chord in measure 20, then quarter notes in measures 21, 22, 23, and 24. Bass plays eighth notes in measures 20 and 21, then quarter notes in measures 22, 23, and 24.

25

Vln. 1

Vln. 2

Gtr.

Bass

A7 D A7 D A7

Detailed description: This system contains measures 25 through 29. Vln. 1 and Vln. 2 play eighth-note patterns. Vln. 1 has a quarter rest in measure 25, then plays eighth notes. Vln. 2 plays eighth notes throughout. Gtr. plays an A7 chord in measure 25, a D chord in measure 26, an A7 chord in measure 27, a D chord in measure 28, and an A7 chord in measure 29, followed by quarter notes. Bass plays eighth notes in measures 25 and 26, then quarter notes in measures 27, 28, and 29.

30  $\text{♩} = 144-150$

Vln. 1

Vln. 2

Gr.

Bass

D D A7

V

37

Vln. 1

Vln. 2

Gr.

Bass

D A7 D Bm F#7 Bm

1. 2. V

44

Vln. 1

Vln. 2

Gr.

Bass

F#7 Bm F#7 G F#7 F#7 D

1. 2. V



51 *To Coda*  $\Phi$

Vln. 1

Vln. 2

Gtr. A7 D A7

Bass

57 *D.S.  $\text{al Coda}$*   $\Phi$   $\text{♩} = 126$

Vln. 1

Vln. 2

Gtr. D D7 G A7

Bass

64

Vln. 1

Vln. 2

Gtr. D D A7

Bass

72

Vln. 1

Vln. 2

Gtr.

Bass

1. 2.

= 80's

rit.

D D E7 A7

rit.



# El jarabe tapatío

♩. = 126-132

P.D./arr. Laura Garcíacano Sobrino

Violin

Guitar

Bass

6

Vln.

Gtr.

Bass

12

Vln.

Gtr.

Bass

16

Vln.

Gtr.

Bass

21

Vln.

Gtr.

Bass

D

A7

26

Vln.

Gtr.

Bass

$\text{♩} = 152$

V

D

31

Vln.

Gtr.

Bass

V

G

D

A7

38

Vln.

Gtr.

Bass

1.

2.

V

D



43

Vln.

Gtr.

Bass

A7

1.

49

Vln.

Gtr.

Bass

D

A7

D

2.

=126-132

54

Vln.

Gtr.

Bass

E7

A

A7

59

Vln.

Gtr.

Bass

1.

2.

=120-126

D

D

D7

G

A7

65

1. 2.

Vln.

Gtr. D A7

Bass

72

1. 2.

Vln.

Gtr. D D *delib. rit.* E7 A7

Bass

80

$\text{♩} = 138-144$

Vln.

Gtr. D A7 D A7 D E7 A

Bass

86

at frog

Vln.

Gtr. E7 A D A7 D A7 D

Bass



92

Vln.

Gtr.

Bass

A7 D A7 *sfz* D

*rit.*

# Floreccitas mexicanas

 =moderato

M. Martínez/arr. L.G. Sobrino

Violin

Guitar

Bass

C C G7 C F

7

Vln.

Gtr.

Bass

C7

13

Vln.

Gtr.

Bass

18

Vln.

Gtr.

Bass

F



24

Vln.

Gtr.

Bass

B $\flat$

30

Vln.

Gtr.

Bass

E F C7 F

To Coda  $\Theta$

36

Vln.

Gtr.

Bass

G7 C E7

42

Vln.

Gtr.

Bass

Am G7

48

Vln.

Gtr.

Bass

C

G7

54

Vln.

Gtr.

Bass

C

E7

59

Vln.

Gtr.

Bass

Am

F

G7

C

G7

66

*D.S. al Coda*  $\Phi$

Vln.

Gtr.

Bass

C

F

F7

B $\flat$



73

Vln.

Gtr.

Bass

F7

V

81

Vln.

Gtr.

Bass

Bb

V

89

Vln.

Gtr.

Bass

Eb

96

Vln.

Gtr.

Bass

Bb

F7

Bb

Bb

V

# Flor de México

$\text{♩} = 110$

E. Gutiérrez/arr. Laura Garcíacano Sobrino

Violin

Guitar

Bass

G7 C

Vln.

Gtr.

Bass

G7 C G7

Vln.

Gtr.

Bass

C G7 C

Vln.

Gtr.

Bass

C G7



22

Vln.

Gtr.

Bass

C ,

27

Vln.

Gtr.

Bass

G D7 G

32

Vln.

Gtr.

Bass

D7 G G G7

36

Vln.

Gtr.

Bass

C G7

42

Vln.

Gtr.

Bass

C G7 C

47

Vln.

Gtr.

Bass

G7 C C7

V

53

Vln.

Gtr.

Bass

F C7 F

58

Vln.

Gtr.

Bass

C7 F

V



63

Vln.

Gtr.

Bass

B $\flat$  F C7 F F

1. V

2.

68

Vln.

Gtr.

Bass

G7 C G7

73

Vln.

Gtr.

Bass

C G7 C

79

Vln.

Gtr.

Bass

G7 C C7

V

85

Vln.

Gtr.

Bass

F C7

90

Vln.

Gtr.

Bass

F C7 F

95

Vln.

Gtr.

Bass

Bb F C7 F

# Lindas pachuqueñas

P.D./arr. Laura Garcíacano Sobrino

$\text{♩} = 116-120$

Violin

Guitar

Bass

G

The first system of music for 'Lindas pachuqueñas' features three staves: Violin, Guitar, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as 116-120 beats per minute. The Violin part begins with a quarter rest followed by a series of eighth and sixteenth notes. The Guitar part starts with a whole rest, then a quarter rest, followed by a series of eighth notes. The Bass part begins with a whole rest, then a quarter rest, followed by a series of eighth notes. A 'G' chord is indicated above the Guitar staff.

4

Vln.

Gtr.

Bass

D7

The second system of music continues the piece. It features three staves: Violin (Vln.), Guitar (Gtr.), and Bass. The Violin part continues with eighth and sixteenth notes. The Guitar part starts with a quarter rest, followed by a series of eighth notes. The Bass part begins with a quarter rest, followed by a series of eighth notes. A 'D7' chord is indicated above the Guitar staff.

8

Vln.

Gtr.

Bass

G G7 C

The third system of music continues the piece. It features three staves: Violin (Vln.), Guitar (Gtr.), and Bass. The Violin part continues with eighth and sixteenth notes. The Guitar part starts with a quarter rest, followed by a series of eighth notes. The Bass part begins with a quarter rest, followed by a series of eighth notes. Chords 'G', 'G7', and 'C' are indicated above the Guitar staff.

13

Vln.

Gtr.

Bass

D7 G D7 G

1.

The fourth system of music continues the piece. It features three staves: Violin (Vln.), Guitar (Gtr.), and Bass. The Violin part continues with eighth and sixteenth notes. The Guitar part starts with a quarter rest, followed by a series of eighth notes. The Bass part begins with a quarter rest, followed by a series of eighth notes. Chords 'D7', 'G', 'D7', and 'G' are indicated above the Guitar staff. A first ending bracket labeled '1.' is shown above the Violin staff.



17 2.

Vln. ,

Gtr. G A7 D A7 D

Bass

22 1.

Vln.

Gtr. A7 D A7 D

Bass

26 2.

Vln.

Gtr. G

Bass

30

Vln.

Gtr. D7

Bass

34

Vln.

Gtr.

Bass

G G7 C

39

Vln.

Gtr.

Bass

D7 G D7 G G7 C

44

Vln.

Gtr.

Bass

C7 F G7 C

51

Vln.

Gtr.

Bass

C7 F G7 C

1.

59 2.

Vln.

Gtr.

Bass

C Am E7 Am

65 1. 2.

Vln.

Gtr.

Bass

E7 Am Am C

71

Vln.

Gtr.

Bass

C7 F G7 C

78

Vln.

Gtr.

Bass

C7 F G7 C



85

Vln.

Gtr.

Bass

G

89

Vln.

Gtr.

Bass

D7

93

Vln.

Gtr.

Bass

G

G7

97

Vln.

Gtr.

Bass

C

D7

G

D7

G

*pizz.*

# La marcha zacatecas

♩=116

G. Godina/arr. Laura Garcíacano Sobrino

Violin

Guitar

Bass

C

G7

The first system of musical notation for 'La marcha zacatecas' features three staves: Violin, Guitar, and Bass. The Violin staff is in treble clef with a 2/4 time signature and a tempo marking of ♩=116. It begins with a violin bowing mark (V) and contains a series of eighth and sixteenth notes. The Guitar staff is in treble clef and contains a series of eighth notes. The Bass staff is in bass clef and contains a series of eighth notes. Chord symbols 'C' and 'G7' are placed above the Guitar staff.

Vln.

Gtr.

Bass

C

The second system of musical notation continues the piece. The Violin staff (Vln.) has a measure rest followed by eighth and sixteenth notes, with a violin bowing mark (V) above. The Guitar staff (Gtr.) contains a series of eighth notes. The Bass staff contains a series of eighth notes. A chord symbol 'C' is placed above the Guitar staff.

Vln.

Gtr.

Bass

G7

The third system of musical notation continues the piece. The Violin staff (Vln.) has a measure rest followed by eighth and sixteenth notes. The Guitar staff (Gtr.) contains a series of eighth notes. The Bass staff contains a series of eighth notes. A chord symbol 'G7' is placed above the Guitar staff.

Vln.

Gtr.

Bass

C

The fourth system of musical notation continues the piece. The Violin staff (Vln.) has a measure rest followed by eighth and sixteenth notes, with a violin bowing mark (V) above. The Guitar staff (Gtr.) contains a series of eighth notes. The Bass staff contains a series of eighth notes. A chord symbol 'C' is placed above the Guitar staff.

29

Vln.

Gtr.

Bass

A7 Dm F G7 C G7

37

Vln.

Gtr.

Bass

C D7 G

44

Vln.

Gtr.

Bass

D7 G B7 Em

51

Vln.

Gtr.

Bass

C G D7 G C



59

Vln.

Gtr.

Bass

G7

67

Vln.

Gtr.

Bass

C

75

Vln.

Gtr.

Bass

A7 Dm F G7 C

83

Vln.

Gtr.

Bass

G7 C C

90

Vln.

Gtr.

Bass

G7

97

Vln.

Gtr.

Bass

C

103

Vln.

Gtr.

Bass

C

109

Vln.

Gtr.

Bass

G7

115

Vln.

Gr.

Bass

C G7 C G7 C

To Coda

123

Vln.

Gr.

Bass

C7 F

131

Vln.

Gr.

Bass

C7 F

139

Vln.

Gr.

Bass

C7 F C7 F



146

Vln.

Gtr.

Bass

C7

F

154


Vln.


Gtr.

Bass

C7

F

*D.S.  al Coda*

 C

V

V

# El zopilote mojado

$\text{♩} = 126-132$

Z. Flores/arr. L.G. Sobrino

Violin

Guitar

Bass

Dm C B $\flat$  A7 Dm

Vln.

Gtr.

Bass

Dm

Vln.

Gtr.

Bass

A7 Dm A7

Vln.

Gtr.

Bass

Dm C7 F A7

29

Vln.

Gtr.

Bass

Dm Bb F C7

V

37

Vln.

Gtr.

Bass

F Bb F C7

V V

45

Vln.

Gtr.

Bass

F A7 Dm

1. 2.

53

Vln.

Gtr.

Bass

A7 Dm A7 Dm



61

Vln.

Gtr.

Bass

A7 Dm A7

V

67

Vln.

Gtr.

Bass

Dm A7 Dm

72

Vln.

Gtr.

Bass

A7 Dm

77

Vln.

Gtr.

Bass

A7 Dm C7 F

83

Vln.

Gtr.

Bass

C7

V

V

91

Vln.

Gtr.

Bass

E

F

V

99

Vln.

Gtr.

Bass

F7

Bb

C7

107

Vln.

Gtr.

Bass

F

C7

F

F7

Bb

V

115

Vln.

Gtr.

Bass

F7

V V

123

Vln.

Gtr.

Bass

A B $\flat$

131

Vln.

Gtr.

Bass

B $\flat$ 7 E $\flat$  F7

139

Vln.

Gtr.

Bass

B $\flat$  F7 B $\flat$  C7 F



147

Vln.

Gtr.

Bass

C7

155

Vln.

Gtr.

Bass

E F

163

Vln.

Gtr.

Bass

F7 Bb C7

171

Vln.

Gtr.

Bass

F C7 F



# Laura Garcíacano Sobrino

Laura Garcíacano Sobrino was eight years old when she began playing classical violin at her elementary school in Watsonville, California. A 1972 graduate of Aptos High School, Laura was a charter member of the Santa Cruz Country Youth Symphony and enjoyed performing in string quartets. While studying for her B.A. at the University of California, she began exploring the mariachi music world as a semi-professional performer in 1975, making her one of the first women to enter this predominately male genre. Upon completing her studies, she moved to Los Angeles to perform professionally. She became the first woman to play in the groups, *Mariachi Los Galleros de Pedro Rey*, and *Mariachi Sol de Mexico*, both considered among the nations best. Laura Sobrino was also the founding musical director and lead violinist for the all-female mariachi show group, *Mariachi Reyna de los Angeles*. Currently, Mrs. Sobrino is the Musical Director and a violinist for the innovative all-female mariachi show group, *Mariachi Mujer 2000* ([www.mariachimujer2000.com](http://www.mariachimujer2000.com)). Among her greatest contributions to the mariachi world are her over 25 years of instruction provided to aspiring mariachi musicians, music educators and other professionals both young and old. She has taught in her home, at colleges, music conferences and other professional instructional venues. Mrs. Sobrino is a *National Endowment of the Arts* Master Teacher. Her experiences as mariachi instructor inspired the birth of her publishing company, *Mariachi Publishing* ([www.mariachipublishing.com](http://www.mariachipublishing.com)). Her transcriptions have made mariachi music, which for generations was transmitted only by ear, accessible to all. Her transcriptions not only provide a window into the many traditional forms but they also capture authentic mariachi style.

Laura Sobrino lives in Whittier, CA with her husband Dan ([www.sobrino.net](http://www.sobrino.net)), and their children Nichte and Nazul.







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